

SCHOOL ACTIVITIES

The Extra Curricular Magazine

Published Monthly
During the School Year by

SCHOOL ACTIVITIES PUBLISHING CO.

1212 West 13th St., Topeka, Kansas

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Single Copy, 20 cents

\$1.50 per Year

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As the Editor Sees It—

The activities of schools are becoming more active. They suffered first from the regime of chronic wishers who assured us that good times were just around the corner. The plan was one of waiting—doing nothing. Then came the control of calamity howlers who said "there is no use." They, too, advocated doing nothing. But *doing nothing* has lost its standing. People willing to face conditions as they are and to do *something* about them are taking matters in hand. They have accepted the challenge. They will make things go.

The trouble with lots of otherwise good ideas is that they will not work. A high school principal put into effect a plan of admitting all children free to basketball games. He expected to finance the games by adult admissions. His plan seemed to work well at first, but soon receipts dwindled to nothing and his teachers found themselves acting as nurse maids to a house full of children. The parents were enjoying themselves at bridge parties. Now the teachers are chafing under their load, while parents and children are happy with things as they are.

In high school I took all the Latin and mathematics courses I could get. My teachers told me that the mental discipline would make me intelligent. In college I was cruelly advised that I had been working in a hopeless cause—that there is no transfer of training and that one's I.Q. does not change. Everyday stock arguments in favor of education go into the discard and are repudiated by school peo-

ple. Now Dr. John Wilcox, of Detroit City College, is getting a lot of favorable editorial comment in newspapers for having said, "If I had a brainy boy and wanted him to make money, I'd refuse to educate him." Taking losses is the order of the day; perhaps we may as well charge off our bad investments in education. May each change bring us nearer the truth!

Attendance at the pep meetings should be voluntary. Some schools do not repeat the Lord's prayer or give the flag salute in assembly because they do not believe that these practices result in religious fervor and patriotism. Yet some of those same schools hold assembly pep meetings. There all students—the non-participating, the disinterested and the "sour grapes" must force a display of sentiment that they do not feel.

All SCHOOL ACTIVITIES material is protected by copyright, but we are generous with permission to copy. Some time ago we allowed a senior high school in South Dakota to publish a mimeographed book of our games for sale locally. They report the project a great success, and we are happy for it. All we ask is that no SCHOOL ACTIVITIES copy be reprinted without our permission, for we reserve the right to pass upon the merits of each request.

Because a "favorable attitude", which is the desired objective, cannot be measured in units, we sacrifice it altogether in order to meet the demands of our time—units, and credit-point system.

NEXT MONTH

And in Subsequent Issues

School Assemblies, by Edwin Milton Belles.

Make Your Play Colorful, by Julia W. Wolfe.

A Character-Costume Day, by F. A. Boggess.

Decorations for Banquets, by Blanche Benson.

A Wishing Party, by Lena Martin Smith.

Over the Top, a play in one act, by Fay Briggs.

Values and Problems of Student Publications, by Donald B. Brooks.

Other Non-royalty Plays, Stunts, Monologs, Games, Money-making Plans and Articles in the Field of Extra Curricular Activities.

VOCATIONAL GUIDANCE IN THE HIGH SCHOOL

M. P. McMillin

In this age of overcrowded vocations, it is more than ever imperative that young people begin early to study the vocational field, to select their life work, and to specialize in those subjects that will best fit them for that work. The high schools of the country are becoming increasingly alive to this need, and are outlining definite courses in vocational guidance. However, such courses can reach only a small percentage of the entire student body. Consequently, in the last year or two, the up-to-date high schools have adopted some plan of general vocational survey for all students enrolled.

Such a comprehensive program was recently carried out in a Southern California high school of sixteen hundred students. First, a special faculty committee was appointed to plan, direct, and supervise the survey. Though the final vocational program was scheduled for May, the committee began work in November.

This general plan was adopted:

(1) Each student in the "home room," or advisory group, under the direction of his adviser decided upon the two vocations that he was most deeply interested in; (2) from these selections a list was compiled of the twenty-two most favored vocations among the boys, and the twenty-one favorites among the girls; (3) a week later, each student was given mimeographed sheets containing specific information about his two vocational choices; (4) at regular advisory meetings throughout the year, the advisor discussed with her home room group, all the occupations of their choice, basing the discussion upon the mimeographed sheets, personal experience and observation, and regular assignments in the vocational department of the school library; (5) students were furnished with an ideal course of study for preparation for their chosen life-work, and advice upon a list of subjects and natural abilities necessary for success in that field; (6) in May after all the vocations have been thoroughly discussed in the advisory group, prominent representatives of each vocation were detailed by the town's service clubs to talk for an hour to segregated groups of students regarding that vocation. These speakers spent two hours at school, giving

a lecture to each of two groups so that each student was able to get advice on two different vocations. At the end of the lecture, questions were answered and discussed.

As a climax of the year's program, in May a nationally known lecturer gave an assembly talk on the qualities necessary for success in life. This was supplemented by general talks concerning vocations. Thus, by the end of the school year, each student had become "vocation conscious," and was giving more serious consideration to his life work than he had ever done before. In order that he might continue his survey during vacation, the student was given a mimeographed outline sheet to file away in his note book. In the fall his English teachers will give him credit for all vocational books read during the summer.

After the preliminaries were out of the way, early in December, the actual work of guidance was begun. Each student in the advisory group was given a copy of the following suggestions:

To the student:

I. It is the purpose of this vocational advisory program to encourage you to make a study of yourself, and a study of the various occupations that go to make up the world's work, so that you may be able to decide and select the vocation to which you are best adapted, and from which you may secure the most satisfaction and happiness for yourself, and render your greatest service to the community.

II. It is necessary to be sure that we are taking the subjects in school that will help us most when we get out in life. This makes it necessary to have some idea of the work we expect to do for our life's task.

III. Each person must ask, "What particular vocation shall I choose?" There are six steps which must be taken by the person who refuses to drift and determines to know why he chooses his vocation.

1. He must discover his interests and abilities.

2. He must study the world of occupations.

3. He must make a choice of a vocation.

4. He must prepare for his chosen calling.

5. He must make a successful beginning in his vocation.

6. He must make readjustments and secure such promotion and progress as is possible for him.

IV. Outline for the study of an occupation

1. How is the occupation important for the welfare of society?
2. What kind of tasks does the worker perform?
3. What are the advantages of following this occupation?
4. What are the disadvantages and problems?
5. How can a person prepare for this calling?
6. What other qualities must he have?
7. What income must be expected?
8. Does the occupation help the worker to live a full life as a citizen and as a private individual?

V. One must study a number of vocations so that he can make comparisons. Our plan is to have you choose today the two vocations which are most interesting to you. You will then be given material during other vocational advisories which will assist you in learning the facts about these.

VI. The purpose of this vocational guidance program is to supply information regarding occupations which will assist you in preparing for your life work, and to provide expert counsel which will assist you in choosing, preparing, entering and progressing in your vocation.

The girls' choice of vocations included the following: aviation, beauty culture, banking, commercial art, dancing, doctor's assistant, dramatics, dressmaking and designing, department store work or salesmanship, homemaking, library work, newspaper work, nursing, office work or bookkeeping and accounting, professions other than teaching, radio, religious work including social welfare work, secretarial and stenographic work, teaching, telephone work, music teaching.

The boys' choice was slightly different, and included: agriculture, cattle raising, aviation, army and navy, auto repairing, banking and bonds, business, commercial art and lettering, civil engineering, civil service, dentistry, electrical work, forestry, law, medicine, metal trade, newspaper work, printing and allied trades, real estate, social service, salesmanship, and radio.

The value of such a vocational guidance program is unquestioned. The survey is thorough; it makes a lasting impression upon the student. It continues

throughout the school year and therefore is not sketchy or hurried. The students themselves have loudly acclaimed that "it is the most worth while project that the school has ever carried out." Such a survey makes students look upon school as actually a preparation for life, for then they realize that their courses of study are definitely planned to aid them in their life work. Surely every high school, no matter how small or how large, could well profit by inaugurating and carrying out such a comprehensive vocational guidance program.

THE HIGH SCHOOL ANNUAL

Lena Martin Smith

Just now it becomes a question of "is it" or "ain't it" with many schools. We teachers often feel about the school annual, like an old maid who has an orphan basket left on her doorstep. She feels almost helpless as to how to feed him, knows it will cost a lot to raise him, but she doesn't want to be responsible for his death,—and doesn't really wish to see him die, so she takes him in and does her best.

Three people keep alive the school annual; the engraver, the printer, and the senior. The senior furnishes the vitamins; the others furnish the bulk of the argument. It is the school Memory Book and ideally should be no respecter of persons. That its design should be dominated by any commercial company merely shows that there is a life spark somewhere that keeps it alive in spite of its treatment.

For twelve years I have sponsored small high school annuals and have clung to these principles, with no debts left on my hands the following season.

(a) The annual is of concern to all the school.

(b) No student should be assessed for having a picture in the book.

(c) No cuts should be made at individual or special group expense.

(d) No faculty member should be assessed for his cut.

(e) Every student's picture should appear once and be repeated as many times as his school activities warrant.

(f) A budget should be made and divided approximately into three main sections to meet the general expense, the engraver's bill and the printer's bill.

(g) The normal sale of books should

pay 40% of the budget or the printer's bill.

(h) 60% of the budget should be raised as a special annual fund.

When the students know that the general fund is going to meet all individual expense, they very willingly lend themselves to all arrangements of the annual staff, and work enthusiastically for this general fund. The method of assessing each student a certain sum every time he appears in the book is unfair, caters to private means, and kills all interest in raising a general fund, which is almost impossible to escape under any method. I saw an annual published this year by a school with 1200 students in junior and senior high. There were less than 200 pictures of individuals in it. That means that students were required to "pay as you enter," and many of them could not see the value. The book then becomes an annual for a few who can meet the assessments and is in no sense a true memory book.

There are many commercial concerns interested in the high school annual and some of them work at cross purposes when trying to help the poor overworked sponsor. Their intentions are good and their zeal is caused by the sponsor who is glad to get information accepting, without analysis, the salesman's ideas of how to spend the annual fund.

The most original annual, and the one that becomes a loved book is one that is a real home product and tells the story that the home school has to tell. Art work, however perfect, made by a commercial concern is not remembered and is a false note, unless modified to fit your school.

Two distinct groups of students are needed and two sponsors would be very helpful in producing this book. One group should edit it, the other raise the general fund. I found that the tendencies of students divide very naturally on those lines. Those who are excellent assistants on fund raising, couldn't successfully report one page for the book editorially. The best editors disliked the hullabaloo of having to be so practical as to bother about the dollars. It is the wise sponsor who can select, or see to the selection of a good staff for both services.

On raising funds we followed these principles.

(a) Don't ask for donations.

(b) Give everyone the worth of his money.

(c) Folks get tired of giving, but they will spend cheerfully in the name of a cause if they get some return in fun, entertainment, food, interest.

We used the following events with more or less success in raising funds.

1. The All-School Carnival
sometimes making it a Valentine, or patriotism carnival and holding it in February, instead of fall.

2. Student Work-Days
advertised ahead for special services in homes, yards, stores, shops, spring or fall special cleaning etc. All money earned was to go toward the annual fund and brought many calls from parents.

3. Athletic Events
Special basketball game between boys and girls with the boys handicapped with bonnets and overshoes.

4. Plays
Three one-acts can be worked up by three groups in two weeks. With music it is a better program for 25c, than a six-weeks-worked-out full play at 35c or 50c. (Financially speaking.)

5. 10 cent chapels.

6. Stands at big events, city or school.

7. Voting for the annual girl or boy.

8. Running a local movie for an evening.

9. Benefit sales, candy, popcorn, etc.

Because of the depression, we tried to abandon the book last year, but the wails of the seniors who love this treasure were more than we could stand, so it was published and paid for once again. And who knows just what is economy? Even school "kids" cannot live on "bread" alone!

Recent studies have shown that materials may be organized so as to enable pupils to learn by themselves with great rapidity what is now laboriously taught by the teacher.—*Arthur I. Gates*, professor of education, Columbia University.

Accept Every Invitation . . .

to speak in public. If you feel uncertain about what to say, write to me; I'll prepare toasts, articles, or longer addresses. \$3 a thousand words. Toasts, \$1.50.

ANNA MANLEY GALT, "Ghost Writer"
EMPORIA, KANSAS

SCHOOL ASSEMBLIES

Edwin Milton Belles

Assistant Professor Education, University of Kansas

Each assembly program appearing in the January issue of this series of articles, developed some phase of the theme, "Vocational Guidance." As mentioned in an earlier issue, many schools wish to plan a year's program or a semester's program for the assembly around a central theme. "Vocational Guidance," due to its importance, the extent of student and community interest and the quantity of valuable material available, may be used with tremendous success both from the standpoint of service to students and community and of creative student activity and vitalized interest.

The ideas presented in the January issue together with the following suggestions for visual aids, should expand easily into a unified program series covering as many weeks as may be desired.

The Motion Picture Bureau of the National Council, Y. M. C. A. offices, 347 Madison, New York City and 19 South La Salle Street, Chicago, maintains an excellent service in 35 M|M sound track and 16 M|M and 35 M|M silent safety motion picture films. Some of its listings are free of charge except for transportation, while the entire rental section is maintained at a minimum charge to the exhibitor. The following, concerning "Vocational Guidance" is taken from the Bureau's 1932-33 Bulletin, page 48.

"This course presents nine types of vocations calling for fundamentally diverse aptitudes, temperaments, training and skills, so that the pupil, training, working and living in each occupation may subconsciously prepare himself to select wisely his life work.

| 35 m m No. | Subject | 16 m m No. |
|------------|----------------------------------|-------------|
| 3151 | The Farmer | 1 reel D501 |
| 3146 | People Who Live on a Great Plain | 1 reel D406 |
| 3152 | The Industrial Worker | 1 reel D502 |
| 3153 | The Skilled Mechanic | 1 reel D503 |
| 3154 | The Engineer | 1 reel D504 |
| 3155 | The Executive | 1 reel D505 |
| 3156 | The Salesman | 1 reel D506 |
| 3157 | The Doctor | 1 reel D507 |
| 3158 | The Journalist | 1 reel D508 |
| 3159 | The Artist | 1 reel D509 |

The following sixteen subjects represent the listings of the Bureau.

1. Arts, Science and Inventions
2. Automotive and Road
3. Commerce and Business Education
4. Construction and Building Material
5. Electricity, Radio and Telephone
6. Foods and Agriculture
7. Forestry and Wood Products
8. Geographic
9. Metals, Machinery and Manufacturing
10. Patriotic and Historic
11. Religious
12. Safety, Sanitation, First Aid and Health
13. Textiles, Wearing Apparel and Household Arts
14. Travel and Transportation
15. Welfare, Recreation and Sports
16. Vocational Guidance.

The Educational Screen, which has combined with *Visual Instruction News*, 64 East Lake Street, Chicago, publishes *The Blue Book of Non-Theatrical Films*, entitled 1000 and One Films. This little booklet, now in the ninth edition has a classified listing of over 130 groupings. The following paragraph is taken from page four:

"The Educational Screen itself does not handle films. It acts merely as the central clearing house for information on the whole production field of films, both theatrical and non-theatrical."

The booklet 1000 and One Films may be obtained from *The Educational Screen* for 75 cents per copy, except to subscribers of the magazine, who may receive it for 25 cents.

Another source through which films may be secured is the United States Department of Commerce, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh, Pennsylvania. The Assembly Committee should also remember that practically every state university and agricultural college maintains a Bureau of Visual Instruction. These Bureaus are glad to be of service to high schools.

LINCOLN'S BIRTHDAY

Lincoln's birthday is a legal holiday in many states and is celebrated regularly in most of our public schools. To many, Lincoln stands as an ideal. His life reads as a thrilling novel, captivating the imagination and firing the ambition. An assembly program to do honor to Lincoln, the Great American, should stress Lincoln, the man, bring out his struggles, his humor, his great sympathies and his bigness of mind. Fortunately there is in print a reading requiring about forty-five minutes time for delivery which does just this.

The following program is organized about this reading, "He Knew Lincoln," by Ida M. Tarbell.

Selection Orchestra
Opening Exercise Program Chairman
Singing, Patriotic Songs, School and Orchestra
Reading, "He Knew Lincoln," Ida M. Tarbell
Dramatics or English Teacher (or other reader)

Closing The Lord's Prayer
Led by Program Chairman (School Standing)

The following list of Lincoln poems taken from **Assembly and Auditorium Activities** by Harry C. McKown, may be of interest to the Assembly Committee wishing to plan other or more elaborate programs.

Abraham Lincoln Samuel Valentine Cole
Abraham Lincoln, the Master,
..... Thomas Curtis Clark
The Gettysburg Ode Bayard Taylor
His Face Florence Earle Coates
Hushed Be the Camps Today Walt Whitman
Lincoln George Henry Boker
Lincoln John Vance Cheney
Lincoln James Whitcomb Riley
The Lincoln Statue J. F. Collins
The Master Edwin Arlington Robinson
On A Bust of Lincoln Clinton Scollard
President Lincoln's Grave Caroline A. Mason
To Borglum's Seated Statue of Abraham
Lincoln Charlotte B. Jordan
Two Heroes (Columbian Ode) Harriet Moore
Lincoln Henry Tyrrell
Lincoln Maurice Thompson
Lincoln Centenary Ode Percy MacKaye
Commemoration Ode James Russell Lowell
Abraham Lincoln Carl Schurz
Abraham Lincoln Richard Henry Stoddard
Abraham Lincoln Joel Benton
On the Life Mask of Abraham Lincoln
..... Richard Watson Gilder

WASHINGTON'S BIRTHDAY

If the Assembly Committee is to serve adequately as an integrating factor in the school it must watch for opportunities to use as many of the school organizations in its programs as possible. The Boy Scouts through their Scout activities have an abundance of material at hand for a splendid Washington's Birthday Celebration. Working from the idea—would George Washington have been a Scout?—the various phases of the Scout work may be dramatized as:

George Washington—A Trail Blazer
George Washington and "Be Prepared"
The Scout laws as found in the Life of the "Father of His Country."
Would George Washington have taken the Scout Pledge?

Scout tests which George Washington could have passed and merit badges which he would have received.

A woodland setting of the pioneer type may be used and the persons taking part in the program could wear costumes such as a Boy Scout of the time of George Washington might have worn.

AUTHOR'S DAY PROGRAM

Inasmuch as the months, January and February contain the birthdays of Edgar Allen Poe, Robert Burns, Charles Dickens, James Russell Lowell, Henry Wadsworth Longfellow, a program sponsored by the Department of English could very well feature an Authors' Day program.

The stage should be set as a home library—many book cases with handsome books about, large library table, phone stand and phone, comfortable chairs, floor lamps, statuary, hangings, vases and flowers.

As the curtain rises the master-of-ceremonies is found seated in a big arm chair reading. He tosses his book on the table with an exclamation of disgust. Rises, goes to the book cases and carefully selects another book, comes forward

making comments about the author, resumes his chair. "Poe, what an author! What a tragic life! How I wish I knew him better and something concerning the big events of his life."

Opens his book and becomes interested in reading "The Gold Bug." He reads aloud the opening sentences then settles more comfortably in his chair apparently reading to himself while another student steps from the wings and gives the story in brief. As the second student steps back into the wings the master-of-ceremonies makes appropriate comments concerning the story and the program proceeds with the master-of-ceremonies acting as interlocutor. If a careful selection is made in those taking part and if sufficient action is provided, with assembly singing, vocal solo and dance numbers the entire program can be made exceedingly instructive and stimulating. The following numbers are suggested. Others may be substituted according to the ability of the students and elaboration desired.

The Tell Tale Heart Edgar Allen Poe
(Appropriate action—read on stage)

On The Bonnie Banks of Loch Lomond Robert Burns
(Appropriate action—double quartet at rear of stage. Silent entrance and exit)

The Cotter's Saturday Night Robert Burns
(Appropriate action—following comments by the master-of-ceremonies, pantomime, appropriate scenes selected).

Hearts In The Highland Robert Burns
(Appropriate action—Scotch dance by students in dramatics).

The Campbells Are Coming Robert Burns
(Appropriate action—assembly singing)

The Fountain James Russell Lowell
(Appropriate action—read on stage)

Selections from "Under the Willows" James Russell Lowell
(Appropriate action—read on stage)

Stars of A Summer Night Henry W. Longfellow
(Appropriate action—assembly singing)

The Courtship of Miles Standish, Henry W. Longfellow
(Appropriate action—pantomime, appropriate scenes selected)

The Old Clock on the Stairs, Henry Longfellow
(Appropriate action—reading begins on the stage. About midway of the poem the phone rings. The master-of-ceremonies sits up with a start, closes his book—immediately the reading stops and the reader steps back into the wings. The following one-sided telephone conversation takes place):
Master-of-ceremonies: "Hello, Oh, George, how are you? Oh, fine! Busy, say boy, busy? I have been reading that English assignment Miss _____ gave us for tomorrow. Long wasn't it? But it sure had a kick in it. Sure I'll help you out—be right over. Goodbye."

(Curtain)

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We carry a full line of Costumes, Wigs, Beards, Grease Paints, Evening Dress Suits, Tuxedos, Wooden Shoes and Swords, for home talent shows and masquerade balls. For rent or for sale.

Niemann Costume Co.

Box 167,

Grand Island, Nebraska

THE NATIONAL HIGH SCHOOL DEBATE SUBJECT

Harold E. Gibson

NEGATIVE REBUTTAL

Resolved: That at least one-half of all revenue for state and local purposes should be derived from sources other than tangible property.

In order to make the negative rebuttal effective it will be well for the members of the negative team to make their examples in rebuttal fit around the conditions of their local community and state. By the use of these examples they should attempt to show that the plan of the affirmative will fail to work. Instead of attempting to tell of conditions as they are in a far away state, show what would be the results in your own community if the plan of the affirmative were adopted. Show how your schools would be handicapped in times like these if half the income to run them had to be derived from either sales or income taxes. Nothing will be quite as effective as showing that the new proposition will make conditions in your community actually worse than they would be if the present system is maintained. When you have shown this for your own community, it should be an easy task to prove that the entire state should not adopt the proposal.

A weapon of great strength to every negative is to show that the proposal of the affirmative does not have a good record in the places where it has been tried. Look for examples where the experience in the states where the new proposals have been tried has been impractical. In this particular debate the affirmative will have a difficult time showing that the plan has had sufficient trial to warrant its general adoption. They will also have a hard time showing that it will raise the 50% of the needed revenue. In places where the plan has been adopted no where near the 50% has been raised. In order to show that the results of such a system would be disastrous to your state if adopted, show how industries have been moving from the states which have an income tax into states which do not have this tax. According to the question, the affirmative are arguing for the adoption of these new taxes within your own state, and not in all states. Since the debate does not include all states, what would

happen if one state adopted these taxes and all of its neighbors refused? The only result would be that industries would leave the state with the high tax and enter the state without a tax.

In order to make effective rebuttal speeches the negative must follow the affirmative arguments very closely. They should always give the impression that they are following the actual arguments of their opponents and that they are answering these arguments. Never allow it to appear that you are refuting arguments which the affirmative have not mentioned but which you were prepared to defeat and so cannot adopt your attack to any other point. It is better debating to refute the actual contentions of your opponents.

When you have finally mastered the art of refutation in debating, you will find that you always do the following four things when you refute an opponents argument.

(1) Quote the exact statement of your opponent.

(2) Give your refutation of the statement as briefly as possibly.

(3) Show how your refutation has weakened your opponent's case, and

(5) Show how it has strengthened your own arguments.

In the examples of affirmative arguments and their successful rebuttal for the negative given below, you will find all four of these essentials.

AFFIRMATIVE ARGUMENT: *The income tax will be a successful substitute for 50% of the taxes now raised by the tangible property tax.*

NEGATIVE REBUTTAL: The affirmative argue that *the income tax will be a satisfactory substitute for 50% of the taxes now raised by the tangible property tax.* Now in order to have a good type of taxation it is necessary to get the revenue to run the government constantly. In this first essential the income tax will be lacking. To prove that the income tax is not a constant method of raising revenue, take the example of the national government. In order to raise the money needed to run the government following the war, the government taxed income to the limit. The expenses of the government were constant and had to be paid each year. During the last two years, however, the amount of money derived from the income tax has decreased appreciably.

In fact it has gone so low that the government was over a billion dollars in the red during the first nine months of last year. Certainly the opposition do not want us to rely on such a fluctuating tax for 50% of our revenue. It would mean the closing of our schools, the elimination of our county health service, and many other services which would be very difficult for us to get along without. The worst thing about this system is that it would provide absolutely no method of raising this needed money. Under the present system we would sell the property to pay the tax. Under the affirmative system the government would have to borrow the money to pay its expenses, and in a depression such as the present one the government would go hopelessly in debt.

In this rebuttal we have shown that the statement of the affirmative regarding the income tax is not founded on facts. In showing this we have greatly strengthened the negative contention that the tangible property tax should be retained.

AFFIRMATIVE ARGUMENT: *The income tax is based on ability to pay.*

NEGATIVE REBUTTAL: The affirmative have based their entire case in the contention that *the income tax is based on the ability to pay*. They fail to consider that this type of tax does not take into consideration the amount of expenses a man has before the taxes are taken on his income. A man may make a large amount of money, but when the time comes to pay his income tax this money may all have been consumed in necessary expenditures. A second man may have the same income, and be able to save a large amount of it. In the end, however, they must both pay the same tax. The thing to look for in this case should be which man has the most left at the end of the year and tax him on that amount.

AFFIRMATIVE ARGUMENT: *Under the present tax system a great amount of property is delinquent.*

NEGATIVE REBUTTAL: The affirmative argue that *a great amount of property is delinquent in the payment of taxes*. This is true, but tax delinquency is not due to the tax system, but to overtaxation. The affirmative, who are the advocates of the income tax have failed to tell you why the government's collections of the income tax have fallen off over 50% during the last two years. We would like to ask this question. What is the difference between a delinquent tangible property tax and an

income tax which fails to produce revenue due to the fact that a man's income has dwindled below the exemption line?

Our great problem today is not tax delinquencies, but how shall we reduce government expenditures? It makes no difference what taxation system we have, as long as we continue our present rate of government expenditures. If we have the tangible property tax, we will have tax delinquencies. If we have income tax, we will have few incomes to tax as they will not make enough to pay the tax. If we have a sales tax, the volume of sales will drop off during a depression so much that the government treasury will be bare. We will allow the affirmative to refute their own argument by asking them to tell us how their system would raise the great amount of revenue expended today with incomes and sales at the low point which they have reached in 1933? When the affirmative admit that their system would fail if started today, they admit the negative contention that the tax on tangible property should be retained.

AFFIRMATIVE ARGUMENT: *The tangible property tax causes dishonesty.*

NEGATIVE REBUTTAL: The affirmative would have you believe that *dishonesty in listing taxable property is due to the tangible property tax*. The desire of the American people to escape their just share of taxes has been with us as long as we have had a government. Just as there are men today who avoid their just payment of taxes because they can cheat the assessor, there are also men who cheat the government when they make out their income tax reports. In states where the sales tax is used there are numerous cases where the store keeper has turned in false reports. Does this look as if the desire to cheat is due only to the tangible property tax? The affirmative will say that the income and sales tax are more easily checked upon than the tangible property tax. Which will be the easier to obtain, the name of the person owning a 300 acre farm or the amount of candy sold by a candy merchant during a year? Which could be checked the more easily the furniture in the home of the local banker or his annual income? The answer is obvious that the tangible property tax can be checked much easier. The affirmative when they argue that men give in false reports upon the value of their property are confronted with the task of showing that they will immediately turn honest when the income tax is

adopted and make correct reports.

If the charge of dishonesty can be made against one type of tax, it can be made with equal violence against any other form of tax. When the affirmative presented this argument they also assumed the burden of proving that the tax which they propose will result in much more honesty in making tax rates. If they cannot prove this, they have weakened their own case by admitting that the new type of taxes will not correct any present day taxation evils.

AFFIRMATIVE ARGUMENT: *Sales or consumption taxes could replace the tangible property tax.*

NEGATIVE REBUTTAL: The affirmative argue that *the sales and consumption taxes could take the place of the tangible property tax.* No type of tax could be farther from the ability to pay than the sales tax. In the sales tax the great burden rests with the poor man. The food needs of the farmer are about the same as the needs of the doctor. The average doctor in U. S. makes \$5,200 per year while the average farmer makes \$650. Yet they would pay the same amount of taxes on their food. Is this according to ability to pay?

The sales tax would go even farther and force the payment of taxes on those who are not able to pay. The people who have money would refrain from buying the articles they would ordinarily consume, to save the tax. The poor man would have to buy a certain number of commodities and so would have to pay his tax. It certainly seems more like taxing on ability to pay, to tax a man on what he owns rather than on what he spends.

AFFIRMATIVE ARGUMENT *The tangible property tax is very unpopular.*

NEGATIVE REBUTTAL: The affirmative are condemning *the tangible property tax because it is unpopular.* They would probably have you believe that the sales tax and the income tax are very popular with the people. They even go so far as to attempt to make you believe that paying taxes would be a pleasure if they were called income taxes. The actual facts are that no type of taxation is popular. When the affirmative attack the tangible property tax for being an unpopular tax, they have taken on the burden of showing that the income tax is a popular type of tax. If they cannot show this, they have weakened the affirmative case and strengthened the negative case. If the gentlemen

of the affirmative really want to find out just how popular the income tax is, they should ask some wealthy man in their town about it on March 15, which is the best day for making out income tax reports.

AFFIRMATIVE ARGUMENT: *The income tax could be made to take care of a large amount of our local taxes.*

NEGATIVE REBUTTAL: When the affirmative attempt to argue that *a large amount of our local taxes could be taken care of by the income tax,* they have forgotten completely how we raise our national income. At the present time the great bulk of our national income is raised by the income tax. This burden of the income tax has already become so great that President Hoover attacked the plan of Congress to "soak the rich" with an additional income tax. Now if the national government has been using the income tax so exclusively that it has reached the place where it is dangerous to national welfare to increase this tax, how can the several states expect to derive income from the same source?

When the affirmative advocate the extension of the income tax to raise at least 50% of all state and local revenues, they place themselves in a disadvantageous position. If they advocate the use of the income tax, it will mean that the National Government will have to use some other form of raising the needed revenue. If the income tax is shifted from the national government to the state, it will mean that the national government will have to return to the use of the tangible property tax. In the end this will be no different from the present system.

The affirmative have been advocating a tax that is already overworked. The result of the adoption would mean even worse conditions than we have today. Certainly the affirmative would not like to weaken their case by advocating such a foolish move.

In order to make the negative rebuttal complete and to finish with a complete job of rebuttal, the third negative speaker should end his speech with a summary of the entire debate.

SUMMARY FOR THE THIRD NEGATIVE REBUTTAL SPEAKER.

(1) State the issues proved by the negative.

(2) State the affirmative issues and show how you refuted each of these issues.

(3) Show how your team has defended all points which the affirmative have tried to refute.

(4) Show all places where the negative have used superior strategy.

(5) List the authorities used by the negative and show their superiority over the affirmative authorities.

A CO-OPERATIVE STUDY PLAN

Ann D. Harmacek

Every teacher of English knows that there is a certain amount of routine learning necessary to the study of Shakespeare, and that this routine work very often dulls the interest instead of stimulating it. Occasionally, a Shakespeare play is given, but is usually one new to the school audience, with a comparative few taking part, and entailing a great deal of work.

Couldn't we, then, take the Shakespeare play that is used for classroom study and with that study as a basis, undertake the production of it as an extra curricular activity? In order to further the study, the understanding and appreciation of the play among a larger group, all the English classes can undertake this production as a co-operative effort.

Let us suppose the play in hand to be "The Merchant of Venice," and that there are five English classes co-operating. Each class is given one act to perform. If there were three classes, two of them would be given two acts, or if there were six classes taking part, two of the classes would take one act together.

It is essential that the play chosen be one that all classes have studied. Oral topics and written papers are given on some well-known interpretations of the leading characters. Pictures are collected. The class then discusses what will be the truest delineation of the chief characters as well as of the minor ones. After this discussion, the characters are chosen, each class choosing its own full cast.

Next, effects, production methods and scenery are discussed along with the possibilities of production as in Shakespeare's time, adapting the play to existing facilities or completely modernizing it. Then a small production staff is selected. The same method is followed in choosing a costume staff.

In the meantime, each cast chosen meets with the casts of the other classes

and contributes points suggested in the individual class. From this study, each member of the cast develops his character to the best of his ability, and the play practice begins. Reports should always be made back to the classes from each co-operative effort and if in actual practice, problems are met with, they should be brought back to their groups for discussion, so that there is a class as well as an individual understanding of the play. Each group practices separately.

Similarly, the production and costume staffs meet and arrive at their decision, only that the production staff functions as a whole for the entire play, while the cast and costume staffs remain separate for each part.

When we first tried this experiment, we attempted an individual production staff for each act. This proved very confusing and wasted a great deal of time in actual presentation. We also made the mistake of dividing the play among too many small groups. Since there were a large number of classes, we divided the play evenly giving each one two scenes. This made it difficult for the actors to get far enough into the play, and the play also lacked unity to the audience. No less than one act should be given a class, and if necessary, one class may do two acts.

Any topics, papers or definite study may be done in the class room, if desired, but all discussion and co-operative study, and of course the actual practice work and work of production are extra curricular activities. Talks on special phases of the work may be given by instructors or by qualified outsiders. The play may be presented only to class members, or only to school pupils, or it may be made public with admission used to cover expenditures.

There may be, if desired, a large group of qualified judges, who will vote as to the class producing the best work, and as to the three actors giving the best individual performance. These need not be major characters though this is likely to be so. However, this voting is purely optional and a great deal depends on the judges selected.

To save our schools, we must appeal to the loyalty, parental interest and town pride of the taxpayers. Nothing accomplishes this so well as the various school activities.

OPPORTUNITY

A Play in One Act

For Grades Seven, Eight, or Nine

Frances E. Ford

Setting: A living room with table and chair near center front of stage.

Cast of Characters

SCHOOL GIRL, OPPORTUNITY, PROCRASTINATION, INDOLENCE, INFERIORITY COMPLEX, STUBBORNNESS, CHEATER, FAILURE, TOO MUCH GOOD TIMES, SUCCESS.

SCHOOL GIRL (*sitting at table on which are her books, etc.*). I have decided that I shall study very hard this semester and shall make better grades than I have ever made in my whole life. I shall make my junior high school teachers very proud of me. My father and my mother will be so pleased to have me do so well. I shall begin right now with my English. (*Opens book*). Let's see—I'll look up a few points on punctuation first. Next I shall write my theme. And, oh, how I *hate* to write it, too! But I shall write it carefully and have it on time all the same.

OPPORTUNITY (*enters while girl is talking and stands a little to the side and back of her*). Opportunity is knocking. Now is the time for you to do your work.

SCHOOL GIRL (*looking up from book*). I have reviewed those rules on the use of the comma. Now for my theme.

PROCRASTINATION (*enters from right*). I am Procrastination. I never do anything on time. I get up late and I am late to breakfast. This worries my father. But why should it? I have to rush off to school without helping my mother. I don't see any reason for them making such a fuss over this either. I reach school a minute after the tardy bell has rung. This provokes my teachers and classmates—but why should I worry. There is no earthly reason why you should write that theme on *time*. Put aside your books and writing materials. It is utter nonsense to write your theme now. Put off writing it and do something you really wish to do.

SCHOOL GIRL (*putting aside books and opening magazine*). I believe I shall read this story.

OPPORTUNITY. Now is your opportunity. Never put off for tomorrow what you should do now.

INDOLENCE (*A fat girl, enters lazily from left. Drawls her words out*). Why spend your time working? They call me lazy for short but my real name is In-

dolence. What does it matter if I am lazy? (*She yawns.*) I look as well as anybody. (*Yawns.*) And I never study unless I am compelled to. I almost always pass in every subject. In fact I never fail in more than two each term. (*Yawns.*) Of course, I rarely make above D's. But D's are as good as A's and you don't have to work hard for them. (*Yawns.*) No extra work for ME. (*Yawns.*) I am tired and sleepy now. I shall sit and do nothing all day long today. (*Yawns.*)

(*Girl pushes aside her work*)

OPPORTUNITY. Girl, work while you have an opportunity.

INFERIORITY COMPLEX (*Enters from right*). My name is Inferiurity Complex. That means that I lack self-confidence. I always feel that I am inferior to every one else. What's the use of me trying to get my algebra? I don't understand the problems. There's no use trying for I can't get them anyway. All of the other members of my class can learn, but I just can't. It is useless for me to try to write a short story or theme for mine is always the worst. I am the dumbest one in our class. They all jeer at me and laugh at me, and are disgusted with me, because I am afraid of myself and never think I can do things as well as others.

SCHOOL GIRL (*rising*). What's the use? I can't half do this theme! I shall give it up!

OPPORTUNITY. Now is the time for self-confidence. Keep on trying and believe in yourself and you will succeed.

STUBBORNNESS (*enters from left*). They say I am stubborn.—S-T-U-B-B-O-R-N. That is, I always get sullen and contrary when I can't have my own way or when I get peeved at my teacher. I don't care if stubbornness is the chief characteristic of a *donkey*. Why, I'd rather be like a donkey than to do what my teacher wants me to after she has made me angry. Now stubbornness on my part does injure my grade and makes me feel uncomfortable at times. But there is satisfaction in knowing that I have angered my teacher.

SCHOOL GIRL. I believe I'll not write this old theme just for spite.

OPPORTUNITY. Use *this* opportunity to practice self-control. Spite is a poison that will injure you more than it will the ones you are trying to spite.

CHEATER (*enters*). You can guess my name when I tell you what I do. I *always* copy my problems. I copy the answers on all tests and examinations whenever I

have a chance. I never waste my time writing themes and essays. I wouldn't think of doing such a thing. I copy mine from a book or a magazine, or else my sister writes them for me. My grades are often much better than the grades of the girls whose work I have copied. Of course, I don't know much about my English, Algebra, science or civics. But I am passing with good grades and that's what counts, isn't it? I am sure you now recognize me as Miss Cheater, or just plain Cheater who steals her way through school.

SCHOOL GIRL. Why write this theme? I can copy one my sister Mary Lee wrote and my teacher would never know.

OPPORTUNITY. Now is the time for you to win on your own merit. That is the only way to win success. Avoid cheating and thieving as you would the fangs of a poisonous snake.

TOO MUCH GOOD TIMES (*comes in humming*). Oh, boy! That was a keen show last night! Buddy Rogers is *adorable* and Nancy Carroll is a *darling*. I just adore to see them together. We went down to Helen's after the show. Gee! We had a wonderful time, too. It was too late to study when I got home. I just couldn't get my mind on those old dull books. But what's the diff anyway I believe in having a good time whenever you can. My sister learned the most gorgeous dance at the fraternity ball the other night. It goes something like this—(*She dances.*) Isn't it precious? Say, there's another good show on tonight. I just know it will be grand. Put aside all of those old books and let's go. Don't be stupid.

(*School Girl begins to yield.*)

PROCRASTINATION. You can get your lessons tomorrow.

INDOLENCE. Why write so much anyway?

INFERIORITY COMPLEX. You can't do as well as the others even though you do try.

STUBBORN. Why not let it go just to spite your old teacher?

CHEATER. There are plenty essays in the library. Your teacher will never know if you copy it.

TOO MUCH GOOD TIMES. Oh, for one more good time.

(*School Girl and the Temptations form ring and dance around table while singing something jazzy. Failure dressed in rags enters unseen. When School Girl spies him she stops suddenly breaking*

the ring and stares horrified.)

FAILURE. I am Failure. I cannot help but follow Indolence, Procrastination, Inferiority Complex, Stubbornness, Cheater and Too Much Goods Times, for *they* are what *make* failure. As sure as night follows day you too will be a poor, miserable outcast in rags and tatters if you continue to follow these vices.

SCHOOL GIRL (*crying*). Oh, Opportunity, *please* come back!

OPPORTUNITY (*returns from rear of stage*). Oh, Girl, when you drive out all of these vices (*pointing at Procrastination, Cheater, and the others*) and have for companions Punctuality, Industry, Self-Confidence, Self-Control, Honesty, Faithfulness, then *Success* will come and drive out Failure.

SCHOOL GIRL (*to Failure and ensemble*). Go away from me!

SUCCESS (*who has just entered to all but Opportunity*). Go!—*Success and Failure* cannot live together. I do not come here unbidden but I am reached by the way of Opportunity. Faithful, honest, earnest work, whenever Opportunity presents herself *always* bring *Success*.

OPPORTUNITY (*to girl*). Faithful, honest performance of each duty will bring happiness to your teachers and joy to your parents, service to the world and *Success* will be *yours*. (*Success and the girl join hands.*)

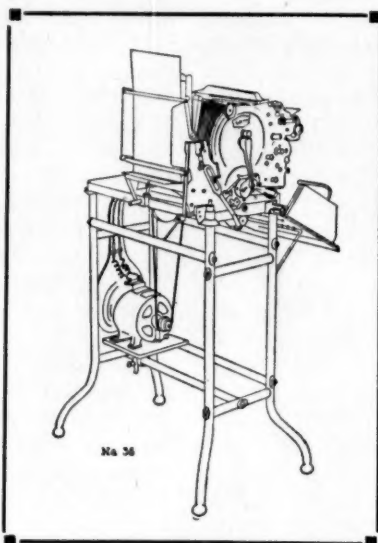
NOTE:—The poem "Opportunity" by John James Ingalls, given at the close of the last speech by Opportunity as a continuation of her speech makes a very effective climax.

Winning Ways, by Marion Holbrook. This is a book of three plays for girls. The first has the same title as the book. It is a play built around the athletic interest of girls. It has a clever plot, plenty of action, and an effect that is highly gratifying to people with interest in girls athletics. The second play, **A Dozen Pink Roses**, is the story of a girl who gets flowers intended for another person. Complications arise, and the five girl characters give a charming entertainment before the curtain falls. **Murderer at Large**, an amusing case of mistaken identity, uses eight girl characters, has its setting in a girls' camp. It is full of thrills, and while the girls do not get a reward for catching what they thought to be a murderer, the audience is well rewarded for attending this play. Because there is so much demand for good one-act non-royalty plays for girls' organizations, S. A. has made arrangements with the publisher by which to keep this book of plays on hand for the convenience of its readers. The price is 75c for the three plays under one cover. Send your order to S. A., 1212 West 13th Street, Topeka, Kansas.

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Back to the Farm

A Play in Three Acts
MERLINE H. SHUMWAY

(Continued from the January Number)

In Act I Merton Merill, a farm boy, has fallen in love with Rose Meade, teacher of the district school. Miss Meade tells him frankly that she could never marry a man who would expect her to live such a life of drudgery and privation as his mother is living. Merton, who has had a high school education, resolves to go to college where he can learn how to run a farm and how to provide a farm home worthy of the girl he loves.

But Merton's father has other plans for the boy. Against the protests of his wife the elder Merill mortgages his farm to get money to invest further in his out-of-date farming ventures. He flies into a rage at Merton's suggestion of going to college, condemns schools for putting such ideas into boys' heads, and demands that the boy stay at home and help him.

Merton refuses to take his father's abuse and the act closes with a dramatic scene in which Mr. Merill orders his son to leave home and never to set foot on that farm again.

In Act II Merton and Rose are at a fraternity ball. There Merton meets Mr. Ashley, who tells him something of the misfortunes that have overtaken his parents during the five years of his absence. Through mismanagement his father has lost his livestock from disease and his crops have failed. His father is broken in health, and the mortgage is being foreclosed. Late in the evening Merton's mother, who in desperation has come in search of her son, appears at the fraternity house and begs Merton to come home. Just before the curtain falls and while *Home, Sweet Home* is being played softly by the orchestra, Merton renounces "catcombed tenement houses, congested business centers, and overdone fashions and amusements," and announces, "I am going back to live in God's country, back to the farm."

ACT III

Scene, Merton Merill's office. Desk piled with papers, R.; easy chair, L.; small table with Babcock tester at back of stage. Walls hung with weather maps, calendar, and pictures of farm animals.

MERTON (*speaking into desk telephone*). Hello, Mr. Moore. This is Merill talking. What price can you give me on ten tons of phosphate? The National Fertilizing Company quote it three dollars a ton cheaper. . . . No, there is no need of a complete fertilizer. I have found by plot tests carried out on one of my fields in cooperation with the University Department of Agriculture, that there is a deficiency of phosphate and nitrogen. There is plenty of potash. I can get the nitrogen from the air through my clover crops and that without any expense. . . . No, I need only the phosphate. Very well. I'll get it of the National. . . . Well, why didn't you say so in the first place? Ten tons.

(*Enter Mrs. Merill, L. doorway.*)

MERTON. Is Bob up yet?

MRS. MERILL. No. I'm going to call him if he doesn't get up pretty soon.

MERTON. No, mother, you must not.

MRS. MERILL. There is no sense in lying abed this way. I want to get the bed made. Here it is eight o'clock. (*Sits in arm chair, R., and knits.*)

MERTON. He is from the city, mother.

MRS. MERILL. Did you do that when you were in the city?

MERTON. (*smiling*). Sometimes later than this.

MRS. MERILL (*amazed*). Merton! How could you? (*Telephone rings.*)

MERTON (*during this conversation Mrs. Merill shows curiosity and rising interest*). Hello! . . . Yes. (*Listens*). Certainly, we'd be glad to see you. When did you come? . . . Who? . . . Why, yes, by all means. Come to dinner. . . . No, indeed, we'd be only too delighted. . . . At twelve-thirty. (*to Mrs. Merill*) Mr. Ashley's in town, wants to run out to see us. Says he will bring Rose Meade out for the ride in his new car. He's run down from St. Paul in it.

MRS. MERILL. Mr. Ashley! Sakes alive, I haven't seen him since he moved his office to the city. Good land! What shall I have for dinner?

MERTON. Why, baking-powder biscuits and honey.

MRS. MERILL. Bringing Rose out here! Do you think there's anything in it, Merton?

MERTON. How should I know, mother? Why not? He's rich and good-looking, lives in town. What more could she want?

MRS. MERILL (*rises and comes to Merton at desk*). Oh, Merton, I used

think you and Rose would make a match some day. Why don't you, Merton? She's a lovely girl, and I'd like to see you settled with a good wife before I die.

MERTON (*bitterly*). That's a vain dream, mother. Rose told me once that she'd never be a farmer's wife and she's the only girl in the world for me. There never has been any one else.

MRS. MERILL. (*Smooths his hair as she speaks. He takes her hand and puts it gently down.*) But Merton, that was long ago. Why don't you ask her again? She's changed a bit these last few years, and do you know, sometimes I think she does care for you. There's something about the way she treats me that makes me believe it.

MERTON. Foolish little mother. Rose never would give up her splendid work in the district to settle down to being a humdrum farmer's wife.

MRS. MERILL. Well, you ask her, anyhow. (*Sits by Merton L., and continues her knitting.*)

(*Enter Robert, R. door.*)

ROBERT. Good morning.

MERTON. Good morning, Bob.

ROBERT. At work so early?

MERTON. "He who lies long in bed, his estate must feel it." That's from your friend Shakespeare.

MRS. MERILL. Afternoon's more like it.

ROBERT. I hope I haven't inconvenienced you, Mrs. Merill.

MRS. MERILL (*sweetly*). Oh, not at all, lie abed as long as you like.

ROBERT. Thank you. Lying abed in the morning is one of the greatest enjoyments I have. When I hear the alarm clock going off, and know that Gus has got to get up and milk the cows, I shake hands with myself in a congratulatory way, and roll over and go back again to dreamland.

MRS. MERILL. Does that alarm clock bother you? I will have Gus—

ROBERT. No, I wouldn't have you stop it for the world. It is so satisfying to have it go off. I don't know when I have enjoyed a vacation as much as I have this one.

MRS. MERILL. I am glad you are enjoying yourself.

ROBERT. Do you know, you folks are converting me into a genuine farmer? Look at that! (*Slaps his leg.*) Overalls. I'm going out and listen to the hay cocks crow. I believe I'll start in farming.

MRS. MERILL. The farm is the only place to live.

ROBERT. I'm beginning to believe it. I have often wondered what there was in farming, but now I understand it. I find myself hanging on the gate after you have thrown the corn in for the hogs, to watch them eat and hear them grunt; and a satisfactory feeling comes over me when I go out in the meadow and get a whiff of that flower-scented breeze. I can set my teeth into Mrs. Merill's delicious pies without any thought of indigestion. If I can die eating your pies, Mrs. Merill, I'll die happy.

MRS. MERILL. You flatterer, you want some breakfast, don't you? (*Crosses to door, R., and calls.*) Hulda!

(*Enter Hulda*)

HULDA. Ya. (*She stands in doorway with her arms hanging and her mouth half open.*)

MRS. MERILL. Get Mr. Powell his breakfast.

HULDA. Ya, vat val ay gat?

ROBERT. Anything at all.

HULDA. Ya.

MRS. MERILL. Hulda, your mouth is open again.

HULDA. Ya, ay opened it.

MRS. MERILL. Well, shut it.

(*Exeunt Hulda and Mrs. Merill, R.*)

MERTON. There are a good many enjoyments on the farm. I find myself going out into the field, running my hand down into the soil and wondering if that particular seed is going to come up. It's the joy of making things grow. I have health and I am independent. I feel that I have part ownership in this world of ours.

ROBERT (*sitting on desk*). You have the idea. I've had a little taste of what drudgery at the desk means, ever since I put out that shingle, "Robert Powell, Lawyer." I'd have given up long ago if it hadn't been for the old man. He keeps saying, "Make good, make good." Here you are making good and enjoying life, too, a real success. There is only one thing lacking in your equipment here.

MERTON. And that?

ROBERT. A wife. (*Stands.*)

MERTON (*throwing up hands as if to ward him off*). No! No!

ROBERT. That's it, exactly. You could be the happiest man alive if you had a cheerful little wife, one who could appreciate the farm.

MERTON. Come now, you have no right to talk to me this way.

ROBERT. Oh, but I have. It's different

in my case.

MERTON. A Margerie Langdon, for instance.

ROBERT. Oh! You don't want to wish me any bad luck, do you? She's out of my class entirely. Her goal is society. I can't afford to keep a big car and do things on that scale.

MRS. MERILL (*from door*). Breakfast is ready, Mr. Powell.

ROBERT. I'll be there with bells on. I'm actually ashamed of the way I eat, but such cooking!

(*Exit Robert, R.*)

(*Enter Gus, L. Works with Babcock tester on table. Telephone rings.*)

MERTON. Hello! Who is this? . . . Mr. Cameron, well . . . Stock food? . . . So you are the man that took the liberty of sending your stock food out to my place? You'll find it in my machine shed. You can thank my man, Gus, for setting it in out of the rain . . . No, I have too much respect for my cows . . . I don't care if it is ten feeds for one cent, when I want stock food I'll order it . . . You can do just as you like about that, but be sure to take it far enough away from the house so that the chickens won't get any of it. Good-by. (*Hangs up receiver.*)

GUS. Har ban das record sheets for das cows. (*Crosses and places them on desk.*)

MERTON. Do they balance? (*Looks at them.*)

GUS. Ya.

MERTON. How about this cow, Buttercup?

GUS. Ah, ha ain't no good at all.

MERTON. Have you followed the ration closely?

GUS. Ya, at don't do no good, do. Ay gets lots of milk but at ain't no good on dis test.

MERTON. I think the wisest thing we can do is to weed her out of the herd, don't you?

GUS. Ya, ay tank so. Ay tank she is losing proposition.

MERTON (*rising*). Transfer your records to this sheet in ink. (*Gus sits at desk.*)

(*Exit Merton, R.*)

(*Enter Mrs. Merrill and Hulda, R. Hulda is carrying a broom and dusting-cloth in one hand and an apple, half eaten, in the other.*)

MRS. MERILL (*to Hulda*). There, you may sweep out this room. Be careful not to throw away any papers or anything,

and don't raise any more dust than you can help, and don't break anything, and close your mouth. I've got Gus so that he knows a little something now, and I'll have to start over again on you.

(*Exit Mrs. Merrill, R.*)

(*Hulda sweeps vigorously*)

GUS. Har, vat you doing?

HULDA. Ay sweeping das floor.

GUS (*rising and coming over to her*). Don't you know no better dan to raise all dis dust? You stir up all de yerms and bacilli and tings. You gat hydrophia if you don't look out. Dat ban dangerous. Don't you keep your mouth open all de time. Dat ban dangerous, too. (*Goes back, sits down at desk, and writes.*)

HULDA (*edging up to him*). Ay like you ven you talk like dat. You are such smart man. Ay going to marry you, ain't I?

GUS. Ya, when you learn to be up-to-date farmer's wife, but not till den.

HULDA (*edging nearer and nudging him with her elbow*). Ay like you pretty good. Ay let you kiss me, if you want to.

GUS (*just about to kiss, stops short and holds up hand as if to ward her off*). No, dat not be sanitary.

HULDA. Oh Gus!

GUS. No, ay tell you dat not be sanitary. (*pause*) Ay ban reading dat on das paper.—Ah, ay got good idea—strain 'em out yist like das milk. (*Crosses to desk, takes piece of cheesecloth from desk and places over her mouth and kisses her. Crosses to L. with thumbs thrust in his vest, and chest thrown out, returns, and kisses her again.*)

(*Enter Merton, R.*)

MERTON (*laughing*). Why the cheesecloth, Gus?

GUS (*in great confusion*). Ay don't vant to get no yerms.

MERTON. Don't you think you are carrying the germ idea a little too far, Gus? It is all right to be careful, but when you carry it so far that you fail to be sentimental any longer, it's time to stop.

GUS. At ban all right, ve ban going to get married.

MERTON. Is that so? (*Crosses to Hulda and takes her hand.*) I wish you joy, Hulda; congratulations, Gus. When does it come off?

GUS. Pretty quick now.

MERTON. This is news. (*disappointed*). I shall hate to lose you, Gus. You have done excellent work for me.

GUS. You ain't going to lose me!

MERTON. But I suppose you will want to start in farming for yourself.

GUS. If ay got to quit, ay not get married.

MERTON (*smiling*). Well, I'll see if I can arrange it so that you can both stay.

HULDA. T'ank you. (*Merton crosses to desk and sits. Exit Gus, R. Hulda continues sweeping and eating her apple in corner down stage, R.*)

(*Enter Reuben Allen, R.*)

ALLEN. Good morning.

MERTON. Good morning, Mr. Allen.

ALLEN. Durn fine day, ain't it? (*Merton nods.*) Shouldn't wonder but what it would rain though,

MERTON. Yes, the barometer stands low and there is a low due here most any time.

ALLEN. Oh, I don't take no stock in them idees. I can tell by the different signs. I can hit the weather right square on the head every gosh durn time. That's more than them fellers at Washington can do.

MERTON. Mr. Allen, can't you do a thing unless there is some sign to guide you? You plant potatoes by the moon, kill your animals by the moon, every turn you make must prove some sign. Do you want to know what I think of your signs?

ALLEN. Why yes.

MERTON. I think they are all rot, and wouldn't advise you to invest any money on them. Father is out in the kitchen.

ALLEN. Gosh, but you think you're smart, don't you?

(*Enter Mrs. Merrill, R.*)

MRS. MERILL. Good morning, Mr. Allen.

ALLEN. Morning. Is the old man out there?

MRS. MERILL. Yes.

ALLEN. How's his rheumatiz?

MRS. MERILL. It ain't much better. (*Exit Allen, R.*) Merton, I want you to kill those roosters I have shut up in the chicken coop.

MERTON (*Crosses to table, gets his hat*) You have finally decided to kill a few?

MRS. MERILL. Yes, they do a lot of crowing, but it is the hens that meet the demand for eggs. I made thirty dollars off them this month.

MERTON. Good.

(*Exit Merton, R.*)

MRS. MERILL (*turning to Hulda, who is eating her apple*). Now you get to work! What? Eating apples again—I

told you not to touch—you give me that apple. (*Hulda takes a big bite and hands her the apple.*) Now get to work.

(*Mrs. Merrill goes out, R. Hulda crosses L., taking another apple from her pocket. She sits at desk and speaks into telephone.*)

HULDA. Ay vont to talk to Mr. Swanson's residence place . . . Swanson's! Swanson's! Can't you fursto da Anglish goud? . . . Ya, dot's him . . . Hello! Das Lena Swanson? Das ban Hulda speaking. Ay got ma hat from Sears and Robeck's. Ay like it goud. Yust like de picture in da bouk . . . Ya, on dollar nette otta. Dere vos one for two dollars, ay didn't like ham . . . No. . . . Hello, hello, hello, vot you butt in for? Ay not talking to you . . . Don't you gat fresh by me. (*Hangs up receiver*) My goodness, ha ban fresh!

(*Re-enter Mrs. Merrill.*)

MRS. MERILL. Hulda, you get to work. (*Hulda dusts, L., during this scene.*) (*Calling out.*) Here, you two will have to get out of the kitchen. I can't have you in the way all the time. Gus, help Pa.

GUS. Ya.

(*Enter Merrill with Gus and Allen on either side. Mrs. Merrill gets chair and places it down stage.*)

MERILL. Careful! Careful! Go easy now. There! (*Sits.*) Careful! Here! Here! Drop it! Drop it, I tell you! (*Gus drops foot. It hits the floor with a bang.*) Oh, get out of my sight, you blundering fool. (*Hurls cane after him. Gus dodges out of room.*)

MRS. MERILL. Pa, control yourself.

(*Exit Mrs. Merrill, R.*)

ALLEN. Did you ever try a potato for your rheumatiz?

MERILL. No.

ALLEN. By golly, it works like a charm. I tried it on Jones's boy last spring when he had 'flamitory; ain't had no rheumatiz since.

MERILL. I don't know what Merton would think. He don't take much stock in things like that. Don't do any harm to try though. How do you do it?

ALLEN. Yer take a common, ordinary potato and ya put it in yer pocket and carry it around with ya wherever yer happen to be, and the rheumatiz leaves yer, and goes into the potato. Then when yer ain't got no more rheumatiz left, ya throw the potato away and yer cured.

MERILL. It sounds pretty good.

ALLEN. It's a sure thing. Wait! I'll

get one. (*Goes to R.*) Mrs. Merill.

(*Enter Mrs. Merill, R.*)

MRS. MERILL (*at doorway*). Well, what now?

ALLEN. Could I have a potato? A small one is just as good.

MRS. MERILL. Why, yes. What do you want of a potato?

ALLEN. I'm going to cure Merill of this rheumatiz.

MRS. MERILL. What nonsense are you up to now?

(*Exit Mrs. Merill.*)

ALLEN. 'Taint nonsense neither; it works every time. (*Mrs. Merill re-enters with potato and gives it to Merill.*)

MRS. MERILL. Here's your potato.

(*Exit Mrs. Merill.*)

ALLEN. Now just put that in your pocket. (*Merill does so.*) No, not that one, the one next the rheumatiz.

MERILL. I don't feel no change.

ALLEN. Oh, ya don't feel it right away. You have to wait a little while before it begins ter work.

MERILL. How are you coming with your plowing?

(*Hulda picks up broom and goes out, R.*)

ALLEN. Well, I ain't getting along very spry. I ain't got no feed for the horses and they can't stand very much. I might have knowed we was going to have a dry year when I saw that 'ere dry moon. I only got a little crop, and that wasn't a very good stand neither. (*Takes a bite off his plug of tobacco.*) You know Phillips, he tested his corn this year and he got a right smart stand. (*Shifts his cud.*) You know I kinder believe there's something to that 'ere notion. (*Shifts his cud.*) There's something to surface cultivation, too.

MERILL. Of course there is. Now my boy Merton, he says there is, and I guess he knows if anybody does.

ALLEN. Keeps the weeds down, I suppose. (*Crosses to window and expectorates.*)

MERILL. No, he says that's only a small part of it. He says by cultivating you keep a dust blanket on the soil and that keeps the hatalery, no, capillary water from coming up, whatever that is. Farming ain't like it used to be. Me and Merton got a crop, and a good one, too. That's more than lots of them did around this 'ere part of the country. The trouble with farmers is that they've been farming from here down (*Places hand on level with his chin.*) and they ain't been pay-

ing much attention to what was from here up. You know times is changing; I used to walk hundreds of miles behind a drag, in the dust, but now I don't look at a piece of farm machinery unless it's got a seat on it.

ALLEN. Wall, things has took a turn since Merton came back. Two years have made a lot of difference in the looks of this place. How about that mortgage you was worrying about so bad? Got that all paid off, I calculate.

MERILL. Paid off! No, sir. When I can borrow money at 5 per cent and turn it into work and improvements and clear 10 per cent, I'm not paying it back in a hurry. I was just saying to Merton yesterday, I can't see why folks is so skittish about mortgages.

(*Enter Gus and sits at desk.*)

ALLEN (*crossing to window*). Well, there's no getting out of it, if we have another such dry year I go plum busted.

GUS. By golly, at ban dry year all right. De other day ay caught a frog out in de field, and took him home and put him in dis har horse trough, and he come prutty nare drounding. He didn't even know how to swim.

(*Enter Robert, C.*)

ROBERT (*in great excitement*). Say, Gus there is something the matter with one of your cows.

GUS. Vot?

ROBERT. All the teeth have fallen out of the upper jaw.

GUS (*laughing*). Das the vay dey always is. (*Laughs.*)

ROBERT. Well, laugh if you think it does you any good. I thought I had made a great discovery. I learn something new every day. And we call you farmers green! Say, Gus, there's one thing more I want to ask.

GUS. Ya?

ROBERT. Now, don't laugh, if you do I'll—well—you laugh and see what happens to you. I've seen you milking the cows several times, and what I want to know is, how do you know when to stop milking?

GUS. Har. (*Places hand over mouth.*) Ay can't help it, ay got to laugh. Ay yust turn off de faucet. (*Laughs.*)

ROBERT. Well, laugh, I hope you choke. (*Exit Gus, R.*)

(*Enter Merton, L.*)

ALLEN. Say, Merton, we was just having a little discussion here about how it

was you got a good crop this year. How'd you do it?

MERTON. Well, this was a dry year, but I had plowed deep and was ready for it. Then I cultivated well to keep in what moisture I did have. The point is, Mr. Allen, that in farming, as in any other business, you've got to put your brains into your work. The man who works by muscle alone is bound to fall behind the man who works with both brain and muscle. We are told, Mr. Allen, that the man with the brawn must give way to the man with the brain, the man with the hoe must make room for the man with the dynamo. (*Crosses to desk.*)

MERRILL. That's it. (*Stands.*) That's it. I tell you, Allen, we've been wrong all these years about education and such. (*Enter Mrs. Merrill. Raises hands in horror.*)

MRS. MERRILL. Pa! Your rheumatism! (*Merrill looks at his foot and sits.*)

ALLEN. By gosh that potato is working.

MRS. MERRILL (*crossing to the window*) There is an auto coming down the road. It must be them. Yes, it is turning in, and there's two of them. Good land, and I haven't even made your bed. (*Auto horn.*)

ROBERT (*at the window.*) Who is the young lady?

MERTON (*rising*). Young lady?

ROBERT. Yes.

MERTON. How am I to know?

ROBERT. Ah, come off, now, you do. Gee, she's a bear. I'm going to get out of here.

MERTON. No, you don't. (*Catches him by sleeve.*)

ROBERT. But let me get a collar on.

MERTON. No, I want her to see you just the way you are.

ROBERT. And you pretended you didn't know who it was. Is my hair combed?

(*Exit Merton, C. Robert crosses to L.*)

MRS. MERRILL. What is your rush?

ROBERT. I'm going to catch a train. (*Tries to pass her.*)

MRS. MERRILL. No, you stay here. I want you to see Rose Meade.

ROBERT. Rose Meade! Jumping Jerusalem!

MRS. MERRILL. I want you to stay and meet her.

ROBERT. Meet her! Why Mrs. Merrill, I know her.

(*Enter Rose, followed by Merton and Ashley.*)

MRS. MERRILL. Rose, you dear, it's awful good of you to come out. You know Mr. Powell, don't you?

ROBERT (*comes forward*). Yes, I've had that pleasure.

ROSE (*to Mrs. Merrill*). We met up at the University. (*to Robert*) But what are you doing here on the farm? And your clothes!

ROBERT. Yes. Nifty, aren't they? I am spending my vacation here.

ROSE. Do you like it?

ROBERT. Do I? It's great!

ROSE. I suppose you are a great lawyer by now?

ROBERT. You haven't heard anything about me as yet, have you?

ROSE (*shaking hands with Merrill*). How is your rheumatism?

MERRILL. 'Taint much better.

ALLEN. It's going to be, though. I got a sure cure for him.

ROSE (*to Allen*). I saw you at the school entertainment last Friday.

ALLEN. Yes, I was over there.

ROSE. What did you think of it?

ALLEN. Finest school in the state.

ROSE. You didn't use to think so.

ALLEN. No, but these here consolidated schools, they're just the checker. You came down with Ashley in his new automobile wagon, I s'pose.

ROSE. Yes, we had a delightful ride.

ALLEN. I heard you was goin' to get one, Merrill. How about it?

MERRILL. Yes, we calculate to get one as soon as we can find one that suits us.

(*Enter Gus.*)

ASHLEY. Come out and take a look at mine. I think it's the best on the market. Let me help you, Mr. Merrill. How are the pigs, Gus? (*Ashley and Allen help Merrill.*)

GUS. Pretty good. How are you? (*Exeunt Merrill, Allen, Ashley and Robert, C.*)

MRS. MERRILL. Land sakes! I forgot all about the little chickens that I have in the brooder. I'll go and get the feed. Don't you want to see them?

ROSE. Yes, I should love to. (*Rose goes toward C.*)

(*Exit Mrs. Merrill*)

MERTON. Oh, don't go, I want to speak to you.

ROSE. I think your mother wants to show me her chickens.

MERTON. Oh, the chickens can wait. See here, Rose, I suppose now Ashley's back, he'll be trying to persuade you to

go back to town to live, where there are the advantages of art, music, gayety, and all that sort of thing.

ROSE. Well, suppose he does?

MERTON. Oh, then I suppose you'd do like all the rest of them, drop your work and all your grand ideas and settle down to the duties of a fashionable society woman.

ROSE. See here, Merton Merrill, I think it's mean of you to lay that up against me all these years, what I said to you that morning. Just because a girl is young and ignorant and says foolish things is no sign she can not change her mind.

MERTON. Oh, Rose, was it because you did not know? Have you changed your mind? Is there any hope for me? (*Rose turns away embarrassed.*) Oh, Rose, don't play with me. I know how absorbed you are in your work and I mustn't ask you to give it up, but if there was even a faint chance that some day you would, it would mean everything to me. I could wait, oh, ever so long, willingly, gladly.

ROSE (*turning*). But I can't wait. I ask nothing better than to work out my ideas, too, on this dear old farm.

MERTON. Do you mean it? (*He takes her in his arms.*)

(*Enter all others.*)

MERTON. Mother, father, everybody, hear the good news. The finest girl in the world is going to make this the best farm home in the western hemisphere.

HULDA (*at window*). We ban goin' to get married, too. (*Gives Gus a bite of apple.*)

(*Curtain*)

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HISTORY OF THE PRACTICE OF GRANTING AWARDS

L. S. Smutz

Records show that from the time of the ancient Greeks in the sixth century B. C. the granting of prizes and rewards has been customary. At that time the prizes were not granted to any great extent by the schools, as they are today, but were more a matter for the State to administer.

Prizes were given to winners in contests of both physical and non-physical nature—for such competitions as racing, wrestling, boxing, playing the lyre and flute, singing, general knowledge, painting, reading, oratory, penmanship, dancing, archery, and even for winning in beauty contests. Thus our high schools of today certainly do not grant awards in many more activities than the Greeks did 2500 years ago—even in non-physical education activities.

Prizes in ancient times varied widely, some of them being the crown of olive branches, olive oil, vases, money, statues, free privileges, bronze and silver bowls, and much publicity and notoriety to those who brought honor to their native state.

Very little information seems to be available as to prizes granted by schools from early times until the seventeenth century. During the middle ages it was customary to grant prizes to the winners of tournament contests. In the 17th and 18th centuries we find the Christian Brothers schools of France and Rome granting rewards for the purpose of securing good behavior and application to studies. In the 19th century the Lancasterian schools placed great dependence on rewards to secure good order and application to studies.

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THE SCHOOL CIRCUS

Clair K. Turner

The old-time school circus should have the important place which it deserves in the physical education program. This place is a two-night appearance at the close of the indoor season not more frequently than once in two years. When it is given it should in no way resemble that tiresome thing called an exhibition of physical education, nor should it be an impromptu slapstick program given for the purpose of raising funds without much work. The circus has such a big place in the hearts of young people and in the hearts of the old people who are still young that it should be kept as a means of motivating fun, entertainment and recreational activity.

The circus, to be a real success, must be carefully planned and trained far in advance of its time of presentation. It must not be all fun and foolishness. Just as in any good program or entertainment, it must present many worthwhile numbers in a creditable manner.

A group of good working committees is one of the first essentials of a successful circus. Among these committees the most important are publicity, menagerie, side shows, pantomime clowns, slapstick clowns, pageant, acrobatics, equipment managers, ring helpers, ticket salemen and takers, ushers, band and concessions.

The Side Show and Menagerie may be grouped together on a separate floor from the main circus. The regular side show, you will remember, is all under one management. The displays are all exhibited by one lecturer, who takes his audience from one to another for his explanation of their wonders. The displays of the side show should be placed at intervals around the sides of a large room. Each should be upon a raised platform so that he may easily be seen by a standing audience. Among the more or less common displays of the side show are the following: Snake Charmer, Bearded Lady, the Strong Man, Minstrel Show, the Fat Lady,

"Men-only" show, the Dancing Dwarfs, the Schoolboy Washing Machine, the Abbreviated Ballet Beauties and Bluebeard's Bloody Wives. Perhaps the last four should be explained.

The Dancing Dwarfs are made by dressing four lively junior high school boys as follows: Button coats so that the collar will be at their waists. Put a broomstick or wand across back and through the sleeves of the coats. Fasten old gloves on the ends of the sticks. Fix a light board, the length of which is equivalent to the width of shoulders, to the top of a skull cap. Put this upon his head and pull a pillowcase into the coat collar. Have the boy fold his arms, then paint a large pleasing face on the front of the pillowcase. Don't fail to make a small hole in the pillowcase to permit the boy to see out. Train the boys to do a simple dance.

Bluebeard's Bloody Wives are displayed as follows: Arrange a crossbar about five feet high. In this bar drive four spike nails just far enough that they may be used as hangers. Hang a curtain of white material from this bar. Make a hole in the curtain under each nail about at the height of a girl's shoulders. Have a girl for each hole. Let them stick their heads through the holes. Tie knots in their hair and place it over the nails. Paint their faces a deathly white and make some red marks representing dripping blood upon the curtain under each head. (Girls with bobbed hair will not do for this event.)

For the *Schoolboy Washing Machine*, find a pair of twin boys. Get an old hand corn sheller. Fix a box with curtain-like arrangement about it so that only the crank will show on the outside. Hide one of the boys in the box. Have him dressed well and cleanly. Have the other boy dirty and ragged in the audience. After the explanation of the machine, call the dirty boy to the platform. Put him into the box and turn the crank for a few minutes, and then take the clean boy from the box.

The Menagerie should have its cages of bears, gorillas, and monkeys. Suits of cotton flannel can be made, which, with

a boy in them, represent these animals very well with the help of false faces. A cage of small boys so dressed makes a very attractive monkey cage. In the center of the menagerie room, have a large place roped off for the large animals. Any high school or college class of boys can make elephant forms if furnished wire and plenty of slate-colored cambric.

In the roped-in space, have an Indian camp with its wigwams and equipment. Fifth and sixth grade boys will enjoy being the Indians. For costumes, use their regular khaki play suits, trimmed with red canton flannel fringe. Have the boys provide their own tomahawks, bows and arrows, knives, feathers, snake skins and other equipment which they may want to carry. Have these Indians divided into two tribes, each with its chief. Have the boys trained to give a series of bodily contact activities as part of the novelty number of the main circus. In one corner of the menagerie have a large, strong built cage, much marred and scratched. Have signs on this cage reading: "Very Dangerous." "Keep Back." "This Animal Eats Raw Meat." "Had Two Freshmen for Breakfast." "World Renowned Hippohogondrus."

Have the cage open and let the lecturer explain that he has been taken to the main show where he can be seen later. This hippohogondrus can be one of the main features of the main show. Make him by using a board one inch thick, twelve inches wide, and ten feet long. Attach a pair of roller skates to each end of this board. Build a form of wire and cambric in the shape of a huge dragon on this board. Fix the mouth like a big pair of shears. Line it with red canton flannel. Use flashlights for its eyes. Arrange a small bench at the front of the board for a small boy who is to work the mouth and the eyes. Have one boy lie facing forward on the board and another facing backward. Have sleeves of the material of the body for the boys to put their arms into as they get on the board. Their arms will become the legs of the hippohogondrus, and he can easily travel about the floor.

The main show should start exactly on time and should not be too long. Have something going on all the time. Long waits between acts will ruin any show. The circus should have more than one ring. Only cheap shows are one-ringed affairs. Mark off your rings by making

long cylinders of bunting stuffed with hay. These should be one foot in diameter and long enough to make a ring with its entrance. These rings can be easily removed for the pageant and other large group numbers. Have a good brass band. It is half the show. Have a well trained uniformed group of men to handle all apparatus and equipment used in your program. Start and stop all events of the circus by whistle signals. The ringmaster should have in his hand a series of cards giving the order of events and the proper placing of apparatus and equipment. Place a copy of these orders in each of the dressing rooms and in the places where the performers wait for their cues.

Before outlining the circus program something should be said concerning the psychology of clowning. This important feature is quite difficult in spite of the general impression to the contrary. Amateur clowns are very apt to overplay their part, detracting from other events and spoiling their own. A general principle for clowns to follow is to have all the attention of the audience when they are performing, and be completely out of sight and out of mind at all other times. The clown numbers should be introduced when apparatus and equipment are being shifted and when other numbers are being prepared for appearance. Each clown event should be carefully worked out in advance, and not left to the inspiration of the moment, although it may so appear.

There are three types of clowns working in the regular circus. The acrobatic clown works with the acrobats. He usually follows in regular turn in the exercises, doing his number in a funny way. The slapstick clown is the noisy fellow. He works in large groups. The brass band, barber-shop stunt, the water-bucket trick, and the fire-department run are all in his line. The pantomime clowns make up the third group. They represent well-known characters, among which are usually found Happy Hooligan, the stage Jew, the tramp, the Dutchman, the farmer, and the policeman. These men work out definite pantomime plays. They should have the stage entirely to themselves during their performance.

Good clown events are like good jokes—few and hard to find. Most of the new ones are old stories worked over in a different way. Burlesques of preceding numbers make good subjects for slap-

stick clowns. Let this group immediately follow the pageant, doing aesthetic dancing, representing birds, butterflies, bees and flowers.

The Target makes a good pantomime event. The group enters. One clown steps forward and announces that Dead-eye Dick, the champion crack shot of the world will now exhibit. He pins a target on the back of his confederate and hands him a cowbell. Then places him several feet away. As the marksman shoots, the target rings his bell. At the third shot the bell fails to ring, because the target has discovered a pretty girl in the audience and forgets his bell. The marksman hurries to the target and gives him a kick. Then the bell rings loud and long. Now another clown steps up and asks to shoot. With some reluctance he is allowed to do so. At the shot the target falls over dead. All the clowns rush to him with much show of sorrow. Then they go out to return with two long sticks and a sheet. The sticks are placed at each side of the dead clown and the sheet is spread over him. A clown takes the ends of the sticks at the head and another takes the ends at the target's feet. They lift the sheet and carry it out with all the clowns following along with much wailing. The dead clown, who is left on the floor, sits up, and seeing his friends leaving, gets up and follows them, crying harder than they.

A Football Game makes a good number for the slap-stick clowns. They bring fans, clothes brushes, vanity cases, and other like accessories on the field. The game is carried on in a very polite and ladylike manner. When time is called, a bouquet of flowers is presented to the referee and the opposing players lock arms and walk off in a very happy manner.

The Duck Hunt is one of the best pantomime events. It is played by two clowns. One clown, dressed in hunting togs enters, carrying a decoy duck, a duck call, a small bush, a gun, and a small sprinkler of water. He wanders about the stage, his path being left by the leaky sprinkler. He finds a good place for a duck pond and pours out enough water to make a pond. He places his decoy upon the pond, puts the bush down for a blind. Then lies down behind it to watch for ducks. A second clown now appears in a canoe, a form hanging by cords from his shoulders. He uses his gun for a paddle as he works his way down the wet trail made by the first clown. He stops to listen as he hears the

duck call made by the first clown. Finally he discovers the decoy upon the pond and gets ready to shoot. He gets nervous and keeps working closer and closer to the decoy. At last he decides to jump for the duck as he can not trust a shot. He put the canoe down on the floor and standing up, begins to take off his clothing. He should have on a great number of coats, vests, shirts and sweaters, finally getting down to a bathing suit, he makes a wild dive for the decoy. Just as he dives, the first clown pulls in the decoy and grabs up his equipment and runs off followed by the other clown.

The Automobile Stunt, while old like the others, still affords considerable entertainment. Make the automobile strong enough to carry a clown underneath. Have it equipped with a squirt gun pointing into the radiator opening. Have the pistol shooting blanks under the hood. Also have stored under the hood a complete outfit of clothing. The crank should be arranged with a racket toy so that it makes a lot of noise as it is turned. The clowns run the car onto the stage as though they are trying to get a ride. It stops in the middle of the stage, and one clown looks under the hood. As he looks in, the pistol is discharged. They all run. They venture back and try to crank the car but with no results. A clown takes off the radiator cap and is shot in the face with a stream of water. The car suddenly starts backwards and runs off the stage to come rushing back again immediately and then stops. A clown decides to crank the thing. He wears himself entirely out cranking and lies down in front of the car. The car runs forward over the clown, winding him up in the machinery. It then rushes backward, off stage a second and back to stop again. The clowns all start looking for their friend, and one clown finally lifts the hood and pulls his clothing piece at a time out of the works. The car is then carefully roped and dragged off the stage.

The Airplane Stunt makes an excellent event. It is quite dangerous and must be carefully practiced and tested before using. Make a good-sized airplane of painter's canvas and a light frame. Have it supported on small wheels. Rig a strong rope through a pulley in the rafters of the gymnasium. Have one end of this rope go down to another room where a group of men can pull on it. The other end should come down to the floor and off stage. Make a strong harness for one of the

clowns, and attach him to the end of the rope. Several clowns push the airplane onto the stage and announce that Professor Wind will make a flight provided the air is right. Professor Wind advances with a thermometer and other mysterious looking instruments and tests the air. He becomes frightened as he reads his instruments and starts to faint. The other clowns who have been working on the airplane rush to him. As they do so the clown on the rope runs in and jumps into the airplane and sails off to the ceiling. He hooks the plane to the ceiling and raises a very small pink parasol and floats gently to the floor.

The following program is suggested for the main circus:

At the exact advertised beginning time, the ringmaster enters the arena. He is elegantly dressed in white trousers, high top patent-leather boots, scarlet full dress coat, fancy vest, etc. He removes his tile hat and announces: "Ladies and Gentlemen, we are glad to present for your entertainment the most stupendous array of beautiful women, wonderful animals, and daring acrobats that the world has ever known." He cracks his whip and calls off stage: "Let her begin." The band then swings into the arena heading the grand parade. As the band completes its round of the arena, it takes its place continuing the music until the parade of the performers, the animals and the side-show freaks is finished. While the parade is in progress the performers for the pageant should be gathering in the center of the floor for their number which should be under way as the grand parade leaves the floor.

The clown pageant follows immediately.

Next is the *March of the Nations* by a well-drilled military company.

Then the pantomime clowns appear with their target scene.

The acrobats come next with parallel bars and side horse.

Follow this with slap-stick clowns with their ball game.

Now the aerialists, men on flying rings and girls on rope and ladders.

While apparatus is being put away, the pantomime clowns introduce their duck hunt.

Next comes the novelty number introducing a group of specialties such as the Indians, a rope thrower, loose-wire performer, and a contortionist.

Follow the novelty number with the trained animals, closing this number with

the introduction of the hippohogondrus.

Next a clown dance by members of the slap-stick crowd.

Now the pantomime clowns bring in their automobile while mats are being placed for the pyramid builders.

Next the slap-stick clowns present some pyramids while the mats are being arranged for the tumblers.

The tumblers finish their act with the parallel-bar elephant which is left in the middle of the floor.

A judges' stand is now brought in, with its bell. The ringmaster acts as judge and announces the events of the arena:

1. Clown kiddie-car race.
2. Indian foot race.
3. Clown boat race.

4. Chariot race. Four men with man driver pull one chariot. Four men with woman driver pull second chariot.

Final. As chariot race is finishing all people taking part in the circus hurry onto the floor and arrange themselves in previous planned positions. Each person carries concealed a pennant of the school colors. Suddenly the band stops. The ringmaster springs upon the elephant in the middle of the room. Then the music starts the alma mater song. The pennants are waved during the singing.

At the close of the song the ringmaster says: "We thank you for your kind attention and wish you one and all a fond good-night."—*Teaching.*

School and Home

A Magazine published November,
January, March, May

by the

PARENTS AND TEACHERS ASSOCIATION
OF THE ETHICAL CULTURE SCHOOLS

33 Central Park West
New York City

*Current Issue: The Parent Looks at
Modern Education*

Thirty cents a copy One dollar a year
Sample copy upon request

"BETTY CO-ED"*(A pep stunt for chapel)*

Vera Hamill-Hafer

Characters

BETTY CO-ED, pretty girl carrying banner labeled "Victory"

HOME SCHOOL, popular boy with good singing voice.

Either six or twelve other boys representing other schools that compete with home school.

Song: "Betty Co-ed," Carl Fischer Inc., New York.

The boy representing and labelled the home school saunters easily onto the stage singing first verse of "Betty Co-ed." He stands down stage, either right or left. At the chorus, out of the wings comes Betty Co-ed, followed by boys representing the other schools. Betty marches down center, with the boys forming a semi-circle behind her.

Words of the chorus should be changed so that in place of the names of the colleges, are sung names of various high schools. After the first chorus, the second verse is sung, then as chorus is repeated different schools act in pantomime (kneeling with outstretched arms to Betty Co-ed) as each one is mentioned. This chorus should be sung with pauses between phrases to give proper effect. At line, "Betty Co-ed is loved by all the *High Schools Here*," all boys but the singer kneel and implore her to be theirs. At last line, "But I'm the one who's loved by Betty Co-ed," singer displays his banner, the girl trips over to him, takes his arm, and together they march off stage engrossed in each other leaving the other schools looking after with open mouths.

(Curtain)

This makes a good stunt in the gymnasium before the home team plays in a sectional basketball tournament.

C. O. D. MEANS "CALL ON DAD"

Ainslee Spindel

Ours is a farming community. Although our school's baseball nine is very fine the schoolboard is working towards a new gymnasium, and so couldn't manage to transport the team by buses to the towns where they play.

Luckily, however, the fathers of the community were very much interested. Usually they themselves were too taken up with their work to attend the games, but they gladly donated their large farm trucks to drive the team and its followers to the distant diamond where the game was to be played. Usually, one of the school-teachers would drive the truck.

For each game a different farmer lent his truck. In this way the expenses of traveling were divided as evenly as possible among the well-to-do patrons of the community.

Extra Numbers at Half Price

New subscribers to SCHOOL ACTIVITIES will be interested to know that, besides complete files of back numbers at \$1.25 per volume, several hundred assorted back numbers are available at ten—no two alike—for a dollar, cash with order.

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Groups 4 and 5 are humorous.

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FORENSIC SERVICE

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MARYVILLE, MISSOURI

Games for the Group

A PEANUT PARTY

Mary D. Hudgins

A jolly evening may be provided anywhere and at any time by staging a peanut party. The expense is next to nil; and the sum total of fun, hard to estimate. Just one word of warning! Don't plan to have the party in a room carpeted with rare rugs from Persia or an art square from ancient China. The evening will wax jubilant, and peanuts *are* a bit greasy.

Spear peanuts, dressed up in their outer shells, on the point of a hat pin. It may sound easy, and stupid; but it's neither. The most prim and precise girl in the class is bound to lose her dignity stabbing for peanuts; and that quiet boy whose head is always inside a book will come off his perch and jab with a gusto.

Set tables as for other progressive games, four players to a table. Place a round bottomed deep bowl at the center of each table. A deep cafeteria soup bowl should serve admirably. Bowls should afford not a single square inch of flat surface on which to balance a peanut before hooking it. Fill each bowl about two-thirds full of peanuts, and place beside it a hat pin. Oh yes, you can still find them. You'll be surprised at the deluge of hatpins that a general call for that antique will bring forth.

Players opposite are partners. At a given signal each table begins. A player is allowed to jab once for a peanut. If he brings it from the bowl on the end of the pin, he puts it back, counts one, and is allowed to jab again and again until he misses. Whereupon he must pass the hat pin to his left hand neighbor. The pin will be kept passing far more rapidly than the uninitiated player would imagine. The maddening way in which peanuts refuse to be speared and jump disconcertingly out of the bowl onto the table and sometimes onto the floor is bound to cause howls of merriment.

About every fifteen minutes players progress from scores kept, winning partners advancing and losing teams staying. At head table the defeated couple goes

down to foot table. Don't be afraid to extend the game to a good many table changings. It should be good for a full evening's entertainment.

Suggestions:

Invitations may be hand printed on large peanuts cut from tan or maize art paper. Tallies, too, are peanuts, smaller and cut double. Upon being opened they should reveal space for recording the score of a player at each table, thus 1—; 2—; and so on to at least 10—. Peanuts should be bought by the pound and at least twice as many provided as it takes to fill each bowl once. Some are bound to be eaten and some of them are going to look pretty moth eaten after about an hour of play. Prizes could be papier-mache peanuts (such as may be found at the candy counter of the ten cent stores) filled with bonbons, or they might be bars of candy in which peanuts are used. As for refreshments, serve sandwiches made from paper thin slices of bread from which the crust has been removed with a sandwich paste made from peanut butter blended with finely chopped crisp, broiled bacon. Olives, stuffed with nuts, and coffee, top off a very appetizing repast.

A FEBRUARY GUESSING GAME

Blanche Graham Williams

The following were born in February. Who are they?

1. February 11th—The Electrical Wizard.
2. February 12th—The Great Emancipator.
3. February 22nd—The Poet of American Patriotism.
4. February 22nd—The Father of Liberty.
5. February 20th—The Man Who Immortalized Rip Van Winkle.
6. February 11th—The Man Who Was a Great Kentucky Frontiersman.
7. February 27th—The Most Popular Early American Poet.
8. February 7th—The Best Loved of English Novelists.

9. February 26th—An Interesting Wild West Character.

10. February 9th—Ninth President of the United States.

11. February 6th—A Vice-president, Later a Traitor.

12. February 8th—A Man Famous for His March from Atlanta to the Sea.

13. February 12th—Builder of the First Locomotive in America.

14. February 22nd—Chief Founder of Oratorio.

15. February 14th—Inventor of the Reaper.

Answers

- | | |
|-----------------------|------------------------|
| 1. Edison | 8. Dickens |
| 2. Lincoln | 9. Cody (Buffalo Bill) |
| 3. Lowell | 10. Harrison (W. H.) |
| 4. Washington | 11. Burr |
| 5. Jefferson (Joseph) | 12. Sherman |
| 6. Boone | 13. Cooper |
| 7. Longfellow | 14. Handel |
| | 15. McCormick |

HEART QUILTS

For standards use wood squares with pointed arrow shafts set in them. The size and proportions may be made to suit the fancy of the designer, but of course care must be taken to make the standards erect and to keep them from being top heavy.

Make the quilts in large heart designs cut from heavy cardboard. By folding a sheet of paper and cutting both halves at once an accurate pattern can be made. Cut out a heart shaped center, leaving about one inch of cardboard all around. If red cardboard is not available for this purpose, use white cardboard and paint it, stain it or cover it with red paper.

By trial, determine the proper distance to set the standards. This will vary according to the size of the quilts.

A tournament plan, with boxes of valentine candy for winners, will keep up interest for a large part of the evening.

GEORGE WASHINGTON PARTY QUESTIONNAIRE

- Where was Washington born?
- When was he born?
- What was his height?
- What color were his eyes?
- Whom did he marry?
- What was his most famous writing?
- What piece of machinery did he invent?
- What musical instrument did he play?

9. What was his favorite social enjoyment?

10. Was he a college graduate?

11. Did he ever receive an honorary degree?

12. What was his salary as first president?

13. What was he paid for services in Revolution?

14. What was his first battle?

15. What battle closed the Revolution?

16. What general surrendered to Washington there?

17. In what war before the Revolution was Washington active?

18. With what British general did he become closely associated?

19. To what position was Washington elected in 1789?

20. What was Virginia's law-making body of which Washington was a member?

21. What was Washington's first profession?

22. Who gave him his first position?

23. What place has been famous as his home?

24. Did Washington sign the Declaration of Independence?

25. Did Washington sign the Constitution of the United States?

Answers

- | | |
|------------------------|------------------------|
| 1. Wakefield, Virginia | 13. Nothing |
| 2. February 22, 1732 | 14. Great Meadows |
| 3. 6 feet, 2 inches | 15. Yorktown |
| 4. Blue | 16. Cornwallis |
| 5. Martha Custis | 17. French and Indian |
| 6. Farewell Address | 18. Braddock |
| 7. Plow | 19. Presidency |
| 8. Flute | 20. House of Burgesses |
| 9. Dancing | 21. Surveyor |
| 10. No | 22. Fairfax |
| 11. Yes | 23. Mount Vernon |
| 12. \$25,000 | 24. No |
| | 25. Yes. |

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Book Shelf

For the convenience of **School Activities** readers, this list of books of various publishers is offered. These are not all the good extra curricular books, but all these extra curricular books are good. In time other worthy numbers will be added to this list.

EXTRA CURRICULAR ACTIVITIES (General)

A Handbook of Extra Curricular Activities, by Harold D. Meyer. This is one of the most popular among extra curricular books. It contains 416 pages and deals with every phase of the subject. Character building and student participation in school government are given parts in the book, as well as are the more specific matters such as the annual, athletic contests, social functions, special day programs, school dramatics, etc. Price, \$3.

All School Activities, by F. C. Borgeson. This book differs from most extra curricular books in the fact that it treats of activities for the elementary grades. It is a new book, one that meets a great demand, and one that is of immense value in its field. Elementary schools welcome this book. Price, \$1.

Extra-Classroom Activities, by R. H. Jordan, Professor of Education in Cornell University. This book differs from other books in its field in the fact that it presents a unified plan for extra curricular activities through both elementary grades and high school. It contains 312 pages of sound theory and practical ideas presented in an interesting way. Price, \$2.50.

Extracurricular Activities, by Harry C. McKown. This is a standard book in the field of extra curricular activities. It treats the subject both generally and specifically. One who has access to this book will have opportunity for complete knowledge of what extra curricular activities mean and of how one should proceed to get the values they offer. Price, \$3.

Extra Curricular Activities in Junior and Senior High Schools, by J. Roemer and C. F. Allen. This book is one that has extended its scope to cover both junior and senior high school interests. It contains 333 pages. The authors have made it a practical handbook and a readable discourse on extra curricular matters. Price, \$2.

Group Interest Activities, by F. C. Borgeson. This book is a companion book of **All School Activities** and takes up in a more specific way where that book leaves off. The two give a complete treatment of all elementary school activities. This volume should be in every elementary school. Price, \$1.

Extra-Curricular Activities in Secondary Schools, by Elbert K. Fretwell. The author of this book is recognized as the leader in the great extra curricular movement. His work and leadership as Professor of Education in Teachers College, Columbia University, have made him the pre-eminent authority in the extra-curricular field. This book is his masterpiece. Price, \$2.75.

Point Systems and Awards, by Edgar G. Johnston. In this book the author gives types of point systems now in use and shows how such systems may be used to best advantage in guiding, stimulating, and limiting pupil participation in extra curricular activities. He tells how to proceed in introducing a point system and how its administration should be carried on. Price, \$1.

THRIFT AND FINANCING STUDENT ACTIVITIES

Financing Extra Curricular Activities, by Harold D. Meyer and S. M. Eddleman. This book gives plans for raising money, methods of distributing finances, and systems of accounting for moneys. It gives forms for use in budgeting and accounting. It is a new book and one that gives definite and practical help in financing all branches of extra curricular activities. Price, \$1.

Thrift Through Education, by Carobel Murphy. Here we have the authors account of the highly successful experiment in thrift education as carried on in the Thomas A. Edison High School, Los Angeles. The book meets a very great need of high schools at the present time. It gives junior and senior high school teachers definite and workable ideas by which to develop thrift, business judgment, and habits of saving. Price, \$1.

THE ASSEMBLY

Assembly and Auditorium Activities, by Harry C. McKown. This is a new book by this well-known authority in extra curricular matters. It contains 462 pages and treats every phase of the problem of developing assembly and auditorium activities that are powerful forces toward the achievement of secondary school objectives. Its emphasis is upon practical material, and it offers programs and program material that are appropriate for all kinds and sizes of schools and all grades within these schools. Price, \$2.50.

Assembly Programs, by M. Channing Wagner. This is a new and popular handbook on assembly programs. It gives principles, aims, and objectives of the school assembly. It describes the various types of assembly and shows how they may be correlated with the curricular work of the school. The author gives suggested programs for a whole school year. Price, \$1.

HOME ROOMS

Home Rooms—Organization, Administration, and Activities by Evan E. Evans and Malcolm Scott Hallman. This book gives both general and detailed treatment of the home room as it is now conceived by leading educators. The book is strictly new and a most up-to-date publication in home room organization, planning, and development. Price, \$1.

SCHOOL CLUBS

High School Clubs, by Blackburn. Here is a book that gives the essentials of school club organization and direction. While it is not intended to be an exhaustive treatment of the subject, it does give an abundance of practical help. For a club sponsor with limited training, this book should be among his first library references. Price, \$1.25.

School Clubs, by Harry C. McKown. This is a most complete treatment of the subject of school clubs. It suggests an exhaustive list of club projects and purposes. It gives instructions in the matter of club organization and management. It gives its readers a vision of

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SCHOOL PARTIES

400 Games for School, Home, and Playground, by Elizabeth Acker. This book is well known and a standby in most recreation circles. It gives more than four hundred games providing for every age, purpose, and occasion. It contains 320 pages and numerous illustrations. It describes every kind of game that schools could use. Price, \$1.50.

Games for Everybody, by May C. Hofmann. This book gives a lot of favorite games both new and old. It was intended for both children and grown-ups. Consequently it fits well into the recreational needs of secondary schools. It offers games for various purposes and to fit the seasons and special occasions. Contains over two hundred pages and some illustrations. Price, 75c.

Ice Breakers and the Ice Breaker Herself, by Edna Geister. The first half of this book is given over to ideas for socials, while the second tells how to direct games—and, most important, how to help people enjoy playing them. This is a standard party book and one that may be regarded as a textbook on the subject. Price, \$1.35.

The Fun Book, by Edna Geister. For the person who wants a book of seasonable games arranged by months, this is the book. It is one of the best books of its distinguished author. Beginning with January, the author supplies suitable seasonable material for fun and frolic throughout the entire year. Price, \$1.25.

Geister Games, by Edna Geister. Out of twelve years of experience with every kind of group, Edna Geister has selected those games which she found gave the most fun. A book for the hostess as well as for the recreational worker. This book should be in every school library—available to every person who has charge of games for school parties. Price, \$1.50.

Getting Together, by Edna Geister and Mary Wood Hinman. A hundred and one original tricks, stunts and games—enough to keep the most diverse gathering imaginable constantly engrossed. Few other entertainment books give so wide a variety of material—all usable and new. This is an excellent book by two authorities in the field. Price, \$1.35.

PROGRAMS AND ENTERTAINMENTS

Carnival Capers, by Dora Mary MacDonald. Chapter I, Scheduled Attractions, describes more than a dozen varied school carnival features of outstanding merit. Chapter II, Continuous Attractions, gives detailed instructions for the main events of the evening. Chapter III and the remainder of the book is given over to attractions in which patrons take part. An excellent, up-to-date school carnival book. Price, \$1.

Crazy Stunts, by Harlan Tarbell. This is a book written to satisfy the persistent demand for all kind of comical stunts. Most of the twenty-six stunts described have been derived from the author's experience on the stage. Yet this is a

book for amateurs and one that schools can make good use of in designing programs of a light and humorous nature. Price, \$1.

50 Successful Stunts, by Katherine Ferris Rohrbough. Here is a book of stunts such as recreation leaders always need and for which there is a great demand. The stunts described in this book may be depended upon to please any audience. They were made available to the author through her experience in connection with a national recreation service and its publications. Price, \$1.50.

High School Stunt Show and Carnival, by Willard B. Canopy. This book tells how to advertise the show, organize committees, plan the parade and booths, and manage the various side shows. Thirty-four stunts and nineteen side shows are described in detail. All are successful fun-makers, yet they are all easily planned and carried out. Price, \$1.

How to Plan and Carry Out a School Carnival, by C. R. Van Nice. This is a school carnival book written from the viewpoint of a school executive. It gives a general plan or organization for a school carnival and detailed instructions for carrying out that plan. It describes a number of advertising and money-making features. Throughout it treats the school carnival as both an educational project and a money-making enterprise. Price, 50c.

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MISCELLANEOUS

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For the SPEAKER who in conversation or public address would liven up his remarks with humorous illustrations.

QUITE SO

A lady was entertaining the little son of her friend.

"Are you quite sure you can cut your meat, Willie?" she asked, after watching him a moment.

"Oh, yessum," he replied, without looking up. "We often have it as tough as this at home."

"So you let your old bookkeeper go. What was the trouble—couldn't he balance his accounts?"

"He could—and so well that he was beginning to juggle them."—*Pathfinder*.

John: What dya mean telling her I'm a fool?

Mary: Sorry, I didn't know it was a secret.

Fonda Love—Do you ever peep through the keyhole when I am sitting in there with your sister?

Small Brother—Sometimes. That is, when mother ain't there.

"He was a very unusual child. When he was seven years old he began to sit up and notice things."

"You say your engagement was broken as the result of a misunderstanding?"

"Yes," replied the girl with weepy eyes. "I told him I never wanted him to speak to me again and he thought I meant it."

"Why do you have such misspelled and ungrammatical signs in your front window?"

"People think I'm ignorant, and come in expecting to cheat me. Business is just fine."—*Pathfinder*.

REASON ENOUGH

Wifie: "I'm going to give you a piece of my mind.

Hubby: Just a small helping, please.
—Missouri Outlaw.

EGGS WHILE YOU WAIT

Customer: "Are those eggs strictly fresh?"

Grocer (to boy helper): "George, are those eggs cool enough to sell yet?"

IT SUITED THEM

A man named Ben and a girl named Anne
Should wed, so it was stated,
'Cause he would be Benny-fitted
And she'd be Annie-mated.

Advice for summer friendships: If you are only a little pebble in her life, try being a little boulder. Yes, like the man who met the girl in the revolving door and has been going around with her ever since.

The flapper was truly repentant and sought to make amends. "Jack," she cried, "I am sorry I treated you the way I did last week."

"Oh, that's all right, honey," Jack replied. "I saved \$30 while we weren't on speaking terms."

"What is that big thing over there?" asked a young lady visitor at the locomotive plant.

"That's a locomotive boiler," he replied. She puckered her brows. "And what do they boil locomotives for?"

"To make the locomotives tender," and the young man from the office never smiled.

A Negro man was slowly rambling down a dejected pike road in Mississippi. His clothes were worn out and patched in a hundred places, his toes stuck out of his shoes, and his hat had holes in it like a shrimp net. He was whistling a joyful Blues, with a blissful smile on his face.

A white man saw him pass, and called after him to stop. "Rastus, do you want to make a quarter?"

"Naw suh, boss, thank 'ee. Not today. I got a quarter."